

# 14

## PSYCHOANALYSIS

*Heta Pyrhönen*

Detective fiction and psychoanalysis share many points of convergence. Both date from approximately the same time period: “an era that saw increasing doubt about logic and reason as ways to govern the world and that questioned humanity’s ability to redeem itself through progress and knowledge” (Yang 2010: 596). Sigmund Freud liked detective fiction, especially Doyle’s Sherlock Holmes and Poe’s stories (Yang 2010: 597). Doyle provides a strong point of connection given that he, like Freud, was a physician by training. Both fashioned their texts as “cases”, narrating the vicissitudes of a patient’s life or of a perplexing crime. Doyle relied on the method of thinking taught to him by the medical professor Joseph A. Bell (Eco and Sebeok 1983). Logicians call this method abduction. Abduction accounts for a pre-existing fact (a symptom that ails the patient or a clue of the crime) that appears inexplicable: Both psychoanalyst and detective reason backwards, postulating from an existing fact a rule that explains it. The abductive operation may rely on unconscious perceptions of the world (Sebeok and Umiker-Sebeok 1983: 18–19).

Carlo Ginzburg explains that Freud and Holmes adhere to an epistemological model that was emerging in the late nineteenth century. It held that details and marginalia provided the key to an individual’s “innermost core”, because his or her individuality is linked with elements beyond conscious control (1983: 87). The psychoanalyst and the detective share a similarly cautious approach to the details, participants and narrated accounts of a psychological or criminal case. In his extensive study of Freud, Paul Ricoeur speaks of a “hermeneutics of suspicion” (1970: 26, 32) that calls for a “[reading] against the grain and between the lines” with the aim of drawing out “what a text fails – or wilfully refuses to see” (Felski 2015: 1).

This emphasis on suspicion as a guiding principle of reading is inscribed in the genre, because by inviting readers to solve the crime, it encourages them, not only to think like a detective, but also to think like a criminal. If readers are able to think like a criminal, then they may be able to imagine committing crimes under certain circumstances. The genre asks that readers pry and peep into matters related to crime under the guise of detection. This attitude endows the investigation with a voyeuristic quality, rendering this activity guilt-free and making reading pleasurable (see also Porter 1981: 240–41).

Psychoanalytical discussions tend to conclude that the genre stubbornly avoids the “truth” at which it is continually hinting: Detective fiction prevents readers from fully applying the critical

method of suspicion to themselves as readers. It does not make them aware that their (unconscious) desires are at work while reading fiction about crimes. Hence, when the time comes to reveal the criminal's identity, readers may smugly disengage themselves from the desires underlying the crime (Žižek 1991: 59).

Scholars have examined various thematic and structural analogies between detective fiction and various psychoanalytic approaches. In this chapter, I concentrate on the most influential ways in which psychoanalysis has been brought to bear on the genre. I build my discussion on Doyle's short story "A Case of Identity" (1891) in order to illustrate how Holmes's reading strategy both converges with and departs from the psychoanalyst's. Their shared reading strategy provides a fruitful entry point for a discussion of how psychoanalysis has contributed to detective fiction criticism. I read this story in light of the French poststructuralist psychoanalyst Jacques Lacan's analysis of Edgar Allan Poe's "The Purloined Letter" (1844). I also consider a more recent psychoanalytic approach to detective fiction: Pierre Bayard's "detective criticism". Doyle's story, by focusing on the question of identity, overlaps with the analysts' probing of their identities in psychoanalysis.

### Details in detection

"A Case of Identity" opens with Holmes letting his imagination fly. He says to Dr Watson:

If we could fly out of that window hand in hand, hover over this great city, gently remove the roofs, and peep in at the queer things which are going on, the strange coincidences, the plannings, the cross-purposes, the wonderful chain of events, working through generations, and leading to the most *outré* results, it would make all fiction with its conventionalities and foreseen conclusions most stale and unprofitable.  
(1889: 50)

This flight of the imagination suggests that the present case addresses strange incidents with excessive outcomes. It may also be read as a poetic description of the psychoanalytic process during which the analysts, with the analyst's help, acquire a new insight into their psyches and the surprising associations these psyches house.

This connection with psychoanalytical thinking is strengthened when Holmes observes the client, Miss Mary Sutherland, before meeting her in person. He sees her nervously moving back and forth on the pavement. He treats her nervous movements as *symptoms* of her mental suffering. On this basis, he formulates an abduction according to which "oscillation upon the pavement always means an *affaire du coeur*" (51). His conjecture is proven correct, for the client narrates a case that deals with the mysterious disappearance of Hosmer Angel, a London cashier, to whom Mary was engaged. Her mother and stepfather did not want her to participate in social gatherings, but, nevertheless, she had met Hosmer at a ball. Hosmer had wooed her by inviting her for walks and sending letters. Setting out for church on the wedding day in separate carriages, Hosmer disappeared before the vehicles arrived. The groom had insisted that she swear on the Bible to stay true to him no matter what might happen. The jilted bride begs Holmes to find out what happened to Hosmer.

Hosmer's letters provide key clues. Acting the role of armchair detective, Holmes solves the case simply by listening and writing a note to verify his conjectures. He begins with the fact that the letters are typewritten from start to finish, including the signature. Typically, one writes love letters by hand and, in particular, signs them by hand. Moreover, the letters are not only void of emotion but also of any sense of personality. Slavoj Žižek explains that fictional detectives

are capable of “looking awry”, that is, of spotting an odd detail in the design of the crime. The solution lies in such odd minutiae, for Holmes notices that the typewritten e’s are slurred and the r’s tailless; additionally, there are fourteen other specificities about the keys (60). In placing himself in a position from where such details appear meaningful (Žižek 1991: 11–12, 114, 125–26), Holmes deciphers their purport. He concludes that Mary’s stepfather, Mr Windibank, has adopted the role of Hosmer Angel. The fact that Hosmer appears only when Mr Windibank is travelling suggests that two men are in fact the same person. Furthermore, this conjecture explains Hosmer’s appearance and personal characteristics: He has disguised all features – his distinctive eyes, voice, facial characteristics and handwriting – that would have enabled the shortsighted Mary to recognise him.

In planning the crime, the criminal manipulates the intersubjective realm of meaning: The letters disclose Hosmer’s amorous intentions. Holmes takes this deceitfulness as a starting point. In this respect his approach resembles that of a psychoanalyst who treats all details of the analysand’s demeanour and speech as potentially meaningful. By positioning himself within the symbolic domain of language, reason and logic, the detective identifies that which remains unconscious (the criminal’s desire) in his deception. The typewriter’s worn keys, spotted only by Holmes, have “really quite as much individuality as a man’s handwriting” (60). Mr Windibank has unwittingly given himself away in the impersonality of the typewritten text. Moreover, Holmes considers what Mr Windibank achieves by actions that poorly fit the framework of intimacy. He treats these details as symptoms of the culprit’s suppressed desire. Thus, when Mr Windibank justifies himself by claiming he only played a joke on Mary (62), Holmes spells out the mercenary nature of the stepfather’s deception that made Mary invest in him emotionally. The desire underlying this crime is thereby briefly verbalised. However, in order to probe the topic of unconscious desire, we need to look closer at how Hosmer Angel’s letters circulate in the story.

### Letters in circulation

Jacques Lacan used Poe’s “The Purloined Letter” to illustrate the basic tenets of his psychoanalytic theory. Poe’s story revolves around letters stolen from a woman of high rank. Even though Hosmer’s letters are not stolen, Lacan’s analysis throws light on the story, for both repeat a similar design. As this design is repeated twice in Poe’s story, it crystallises the story’s narrative pattern. This structure becomes apparent in the way the letter organises the characters in triads whose shape emerges from three kinds of glance with which they see the letter: The first glance is blind; the second sees the blindness of the first, but does not perceive that it, too, is being seen; whereas the third sees what the first two glances leave exposed. As this third glance sees the whole configuration, it marks the place of analysis and analyst.

In Poe’s story, a woman, perhaps the Queen of France, has received a compromising letter that she must conceal from her husband, the King, who enters the room. She hides the letter by leaving it among other papers in full view on her table. Her tactic succeeds, for the King does not spot it. The letter, however, is stolen from the Queen in the husband’s presence by Minister D—. The King is blind to what is taking place, while the Minister sees his blindness; the Queen, however, observes both her husband’s blindness and the Minister’s cunning: He can steal the letter, knowing that she cannot intervene, because by so doing she would alert her husband’s attention to the illicit letter. For Lacan, this situation serves as the story’s first scene.

Doyle’s story is set in middle-class surroundings. The illustrious persons are replaced by a typist and a merchant stepfather, yet the camouflaged tension is similar. Mr Windibank forbids Mary all social outings, because a woman “should be happy in her own family circle” (54). As

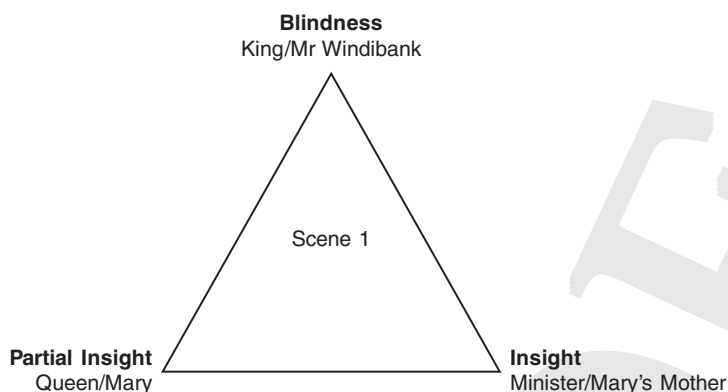


Fig. 1 Character positions – Scene 1

in Poe's story, she has to hide her desire from a man in an authoritative position. The dissatisfied Mary "wants her own circle" (45). In this first scene Mary believes that Mr Windibank occupies the King's position of blindness, while Mary holds the position of Poe's Queen, that of partial knowledge, partial ignorance, for she trusts that Mr Windibank is ignorant of her correspondence with Hosmer. Given that Mary believes her mother to be on her side, she is fully ignorant of the fact that the mother is Mr Windibank's accomplice. Therefore, at this stage, the mother holds the position of power. If she wanted to, she could disclose her husband's treachery and deflect blame from herself. The interpersonal relationships may be presented in triangular figures (Fig. 1). Here I rely on Shoshana Felman's analysis of Lacan's essay (1988: 145).

Lacan observes that the first scene is repeated in the story, and that this repetition puts the stolen letter in circulation, changing the characters' positions relative to each other. In the second scene of Poe's story, the Prefect of Police, whom the Queen has hired to retrieve the stolen letter, moves into the position of blindness, for although he has enlisted Dupin's help, he is not informed of the detective's investigation. What sets Dupin apart from Minister D– is his realisation that the letter exerts influence on its holder by making him repeat the former recipient's actions. Indeed, Minister D– has hidden the letter by using the Queen's strategy: He has placed it in a card rack in full view. While visiting the minister's apartment in disguise, Dupin notices that the adversary has resealed the letter and closed it with his own seal – who would send a letter to himself? This gaffe is the equivalent of a Freudian slip, a parapraxis or an unconscious error that betrays unconscious wishes or intentions. By using the same strategy of hiding as the Queen, the minister self-assuredly proclaims his superiority. Simultaneously, however, he loses his dominant position, gliding into the place the Queen occupied before, for he is unaware of Dupin's investigative intervention. Stealing the letter back, Dupin occupies the position of analysis.

In Doyle's story, Mary loses her place of partial knowledge, for she has no control over Holmes's investigation. Like Minister D–, Mary's mother loses the upper hand, sliding into the position of partial knowledge, partial ignorance: She knows the truth, but has neither knowledge of nor control over Holmes's actions. At this stage, Holmes has the advantage, for he has solved the case and has decided what action to take on his client's behalf. He reasons that the stepfather Mr Windibank is Hosmer Angel. In order to prove his conjecture, he sends a letter to Mr Windibank, requesting a meeting. When Mr Windibank replies by typing a note to Holmes, his message equals the minister's seal. He unwittingly puts key evidence in

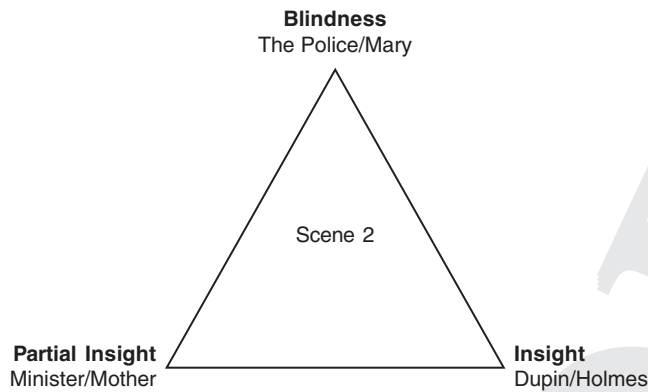


Fig. 2 Character positions – Scene 2

Holmes’s hands, enabling the detective to demonstrate that Hosmer’s letters were typed on the same machine as the stepfather’s note. Lacan observes that the possession of the letter feminises the holder: Minister D– adopts the Queen’s strategy of concealment and imitates her handwriting, while Mr Windibank types his letters, thus stepping into Mary’s professional sphere. As a typist, Mary could have spotted the same features in the typewritten script as Holmes does (Fig. 2).

For Lacan, Poe’s story dramatises the split between the conscious self that is constructed in the symbolic order (the realm of language and culture), and the unconscious that is also structured like a language, but one that has its own “grammar”, evident in dreams and various kinds of slips. In its ceaseless movement, the stolen letter is comparable to a psychic symptom, a repetitious and displaced symbolic substitution for something the unconscious has repressed. Thus, Poe’s story stages the mechanisms of the repetition compulsion. As the characters of the two stories illustrate, their actions are not only steered by their conscious intentions, but also by their unconscious. Hence, both stories dramatises structural repetition: The letter as a symbol of the unconscious governs their actions by making them take up certain positions vis-à-vis others without being aware of it. In a similar fashion, unconscious desire, though repressed, survives in displaced, symbolic form, shaping subjects’ lives and actions without their being aware of its meaning or of the repetitive patterns it structures. Dupin succeeds because he is able to stay within the realm of the symbolic, outside the circuit of desire: Like a psychoanalyst, he translates into conscious form that which remains unconscious in the repetitive structure. Poe’s story concludes with the return of the letter to the Queen, suggesting that Dupin helps her to get rid of the dangerous “symptom” of her desire that threatened her status at court.

Mary is the recipient of letters of affection from Hosmer. Doyle modifies the theft of the letter. The letters are from the start “stolen”, for with them, Mr Windibank steals the feelings Mary would in a usual situation direct at a man outside the family circle. Doyle’s story departs from Poe’s in a crucial respect: Dupin has the letter returned to the Queen, whereas Holmes refuses to tell Mary the truth. He insists that Mary would not believe him: “You may remember the old Persian saying, ‘There is danger for him who taketh the tiger cub, and dangers also for whoso snatches a delusion from a woman’” (64). Holmes decides not to divulge the deception whose target is the woman on whose behalf he has acted. This decision raises the question of Holmes’s motives. Unravelling them helps us to assess his part in the case. Such deliberation is the concern of what Pierre Bayard calls detective criticism.

### Holmes's misdirected reading

Pierre Bayard, a French professor of literature and a psychoanalyst, has questioned the status of the fictional detective as a model reader after whose methods we ought to fashion our reading. In a series of playful books, starting with the bestselling *Who Killed Roger Ackroyd? The Mystery Behind the Agatha Christie Mystery* (2000), Bayard not only claims that the solutions to these famous genre classics are wrong, but also that their insufficiency directly stems from the inadequate reading practices of the detectives. Bayard takes on the role of master sleuth, solving these cases “correctly”. His alternative solutions are based on textual evidence and draw on clues that the fictional detective disregards.

Bayard argues that his reading method succeeds where the strategies of Sherlock Holmes and Hercule Poirot fail, because he applies “detective criticism”, an interventionist reading strategy aiming at discovering the true culprits of fictional crimes (2008: 59). Bayard claims that many alleged solutions to fictional crimes are wrong. These errors derive from the detective’s disregard of his or her individual psychology and unconsciousness. By applying detective criticism, claims Bayard, readers can arrive at true solutions to any fictional crime. Given his goal of cutting through the fictional detective’s delusional reading, his approach is both deconstructive and steered by the hermeneutics of suspicion.

Bayard conceives of the text as a gapped entity (2008: 64–66). The reader fills in the gaps by inferences, thus producing an intermediate world through reading as the completion of these gaps. Given that readers’ subjectivities affect their reading, the intermediate world is partly conscious, partly unconscious. Shoshana Felman observes that “there is no language in which interpretation can itself escape the effects of the unconscious, the interpreter is no more immune than the poet of unconscious delusions and errors” (1988: 152). From this feature stems the delusional nature of the detective’s reading. Bayard explains this affinity by referring to the subjectivity of the theoriser. Theoretical constructions rely on the theoriser’s subjective efforts to produce meaning (Bayard 2000: 90–91). Holmes’s pseudoscientific method eliminates the element of individual psychology in the mysteries he is trying to solve. He never explicitly considers how his own subjectivity, proclivities and biases affect his choices and reasoning.

“The Case of Identity” opens with a frame narrative of Holmes and Watson admiring a golden snuffbox, “a gift in the case of Irene Adler papers” (51). Holmes refers to a previous case, “A Scandal in Bohemia” (1891), which involved the alluring adventuress Irene Adler. This short story adapts “The Purloined Letter” in multiple ways (Sweeney 1990). “To Sherlock Holmes”, Watson begins his account of that case, “she is always *the* woman [...] In his eyes she eclipses and predominates the whole of her sex” (9). Applying Bayardian detective criticism shows that Holmes’s refusal to tell Mary of Mr Windibank’s treachery is rooted in the Adler case.

Unravelling “The Case of Identity” is child’s play for Holmes. He probes Hosmer Angel’s disappearance in terms of physical absence – one moment a man is present and the next, whenever the stepfather is at home, he is not. There is no legal crime. Nevertheless, the case involves an instance of a *double life* that leaves questions open: What relationship exists between Mr Windibank’s two sides? Is he primarily a stepfather or a suitor sexually interested in his stepdaughter? His wife is his senior by fifteen years, while Mary is the same age as him. Moreover, his wife, Mary’s mother, is an active accomplice in the deception. Holmes never considers these issues. Given Bayard’s psychoanalytical approach, he links detective criticism to the myth of Oedipus, claiming that the “question of the guilt of Oedipus is posed anew for each reader” (2008: 69). In this case, the ending leaves readers puzzling over the oedipal dynamic in the Windibank household: Is Mr Windibank sexually attracted to his stepdaughter or is Mary



interested in him? Mary's mother has been keener on the relationship and fonder of Hosmer than Mary. In fact, it is at the mother's prompting that Mary acquiesces to court with Hosmer. Does the collusion of Mary's mother in the deception signal worry or jealousy? Be that as it may, Mary's wish for her "own [family] circle" (54), suggests that she desires a man from outside the family. Readers surmise that knowledge of the deception would help Mary to disengage herself from this callously self-serving family. The question of Holmes's motives for remaining silent thus persists.

The clues to Bayard's corrective readings rely on intertexts, and it is surprising that he does not explicitly discuss this fact. Similarly, in gauging Holmes's motives I rely on "A Scandal in Bohemia". The ease with which Holmes solves the Hosmer Angel case by sitting in his armchair is due to the fact that this case shares features with the previous one. These features make it familiar, facilitating the formation of conjectures. The previous case also involved a man in disguise, a compromising document, a woman cruelly wronged and a carriage ride to church. Therefore, Holmes can easily reason that two men are, in fact, the same person.

Holmes's decision not to tell Mary Sutherland the truth starkly departs from the method of a psychoanalyst who helps the analysand to deal with the facts of the case. Holmes justifies his choice by claiming that Mary will not believe him, and she cannot tolerate losing her delusion: She would become as dangerous and rageful as a tigress from whom her cub is snatched. Following Irene's coach to the church, the disguised Holmes is made an official witness to her marriage to the lawyer Norton. In the light of this story, it is Holmes who actually is the angered party. Thus, Irene is out of the detective's reach for good. The comparison of Mary to a tigress is particularly revealing, for by not confiding the truth to Mary, Holmes makes sure that she will most likely never become a mother with child. The detective knows that she is not allowed to attend social gatherings. He knows she has sworn on the Bible that "she would be true to him" (55) and hears her say "I shall be true to Hosmer. He shall find me ready when he comes back" (57). By remaining silent, Holmes plays directly into the hands of Mr Windibank and Mary's mother. Holmes becomes their accomplice, for he locks Mary in the family circle.

This state of affairs suggests that Holmes confuses his own situation with Mary's – it is he who is forever pledged to Irene Adler. In fact, he can conjecture that "oscillation upon the pavement always means an *affaire du coeur*", because he and Watson have paced "to and fro in front of [Irene's] house" (22). For Holmes, Irene remains "*the woman*" (28). Where Mary has pledged herself to Hosmer, by withholding the truth, Holmes turns Hosmer into *the man* in Mary's life. Given the similarity of these names, one may wonder whether Holmes's decision includes a projection of his wish that he be *the man* in Irene's life. Consequently, Mr Windibank is not the only "cold-blooded scoundrel" (63) in the story. As a reading strategy, detective criticism does more than simply refashion the endings of detective stories by uncovering "true" criminals. It makes us aware of alternative ways of formulating the problems the detectives are solving: In this case, it poses questions about the character and aspirations of the *petit bourgeois* man as the head of his family – and about the detective who protects this man's privilege.

### Transference in reading

It is crucial to notice that the last scene in Poe's story involves a third repetition of the triangular pattern that has already been repeated twice. When Dupin steals the letter from the minister, he leaves behind a substitute letter that declares his hatred of the adversary due to an unspecified wrong the minister has caused Dupin in the past. Thereby, Dupin becomes fully participant in the intersubjective triad. Similarly, by not trusting Mary with the truth, Holmes participates in and reinforces the deception of which she is the victim. As Jacques Derrida points out, at the

conclusion it is Lacan as a reader who sees this third unconscious repetition and occupies the position of the symbolic. Thus, Lacan's analysis envisages a position outside the triangle from whose vantage point the interactional patterns of the triangle emerge. Derrida observes that Lacan forgets to consider the role that writing and narration play (1988: 198). Like Poe's story, Doyle's narrative highlights writing in the form of the letters as well as Watson's allusions to himself as the chronicler of Holmes's cases. Derrida emphasises that both writer and reader are participants in the drama the narrative stages.

Derrida's criticism highlights yet another sense in which the letter circulates in "The Purloined Letter". Poe's story is self-inclusive, as its title is eponymous with the story's central object. Similarly, in Doyle's narrative the reader is made privy to Hosmer's letters over Holmes's shoulder. In both stories the reader is envisioned as the letter's ultimate recipient. Consequently, through the letter's circulation the author invites the reader to enter the story as an active participant in creating the narrative's design and meaning. Such a mutual dialogue characterises psychoanalytic *transference*, which consists of the dialogic relationship between the analyst and the analysand as they construct and interpret the analysand's life narrative. Together they attempt to understand the force of desire (comparable to the circulation of the purloined letter) that speaks in and through this narrative (Brooks 1994: 47). In reading, the transference relationship takes place between text and reader: We treat the text as the place of meaning and as the vehicle for the knowledge that reading imparts. Peter Brooks states that in this transference reading relationship, readers have two roles. First, they fill in narrative gaps, in light of their understanding of the dynamics of desire in the text. Second, they are steered by their subjectivity and psychic histories. Thus, they become fully involved in what they read. Brooks suggests that readers constantly shift positions from one place to the other in reading. It is this constantly shifting movement that makes the transference relationship between author and reader an inherent part of the structure and meaning of the narrative text (Brooks 1994: 50, 72). I have traced that movement of desire in this chapter. The psychoanalytic reading strategy follows how desire runs through the text, whether it be figured in a letter, a body or some other trope. Of interest is the manner in which its movement shapes the characters' interaction – and spills over to structure our reading.

To make these complex ideas more tangible, I conclude by briefly looking at Colin Dexter's short story "A Case of Mis-identity" (1993), an explicit adaptation of Doyle's story. Dexter has retained Doyle's basic narrative problem but includes Holmes's ingenious brother Mycroft alongside Watson in the scene where the client tells her story. Dexter's active engagement as the recipient of Doyle's story is illustrated by the fact that in reconstructing it, he has Holmes, Mycroft and Watson take turns in presenting their solutions. Thus, this adaptation illustrates how each of these three men receives and contextualises the client's story in accordance with his interpretation of how desire shapes the client's and her family's interaction. Holmes's solution repeats the one he offers in Doyle's story, but Mycroft pinpoints many logical fallacies in his brother's account. Mycroft's solution identifies the client and her mother as the deceivers; they have connived together in order to get rid of the stepfather. Mycroft's solution turns the least likely suspect, the client, into the culprit. In the end, Watson proves both brothers wrong. He has just treated the client's fiancé. Hosmer Angel was on his way to church, stopped to withdraw cash for the honeymoon from his bank, and was then robbed and maimed. There is no deception, but a man with honourable intentions who came to harm.

In placing himself as the recipient of Doyle's story, and in interpreting and then reconstructing it as his own story, Dexter illustrates the workings of transference in reading stories about crime. The dynamic of his reinterpretation is comical and crowned by a twist as regards the hermeneutics of suspicion that Holmes and Mycroft put into play. Watson, who is proved correct, has



stayed, as it were, on the surface of things and has luckily hit on the truth. Most readers are not writers like Dexter, yet each of us engages in idiosyncratic ways with “the psychic investments of rhetoric, the dramas played out in tropes” while we read (Brooks 1994: 44).

### Bibliography

- Bayard, P. (2000) *Who Killed Roger Ackroyd? The mystery behind the Agatha Christie mystery*, trans. C. Cosman, New York: New Press.
- . (2008) *Sherlock Holmes Was Wrong: Reopening the case of “The Hound of the Baskervilles”*, trans. C. Mandel, London: Bloomsbury.
- Brooks, P. (1994) *Psychoanalysis and Storytelling*, Oxford: Blackwell.
- Derrida, J. (1988) “The purveyor of truth”, trans. A. Bass, in Muller, 173–212.
- Dexter, C. (1993) “A case of mis-identity”, in *Morse’s Greatest Mystery and Other Stories*, New York: Ivy Books. E-book.
- Doyle, A.C. (1989) *Sherlock Holmes: The complete illustrated short stories*, London: Chancellor.
- Eco, U. and Sebeok, T. (eds) (1983) *The Sign of Three: Dupin, Holmes, Pierce*, Bloomington: Indiana University Press.
- Felman, S. (1988) “On reading poetry: reflections on the limits and possibilities of psychoanalytic approaches”, in Muller and Richardson, 133–56.
- Felski, R. (2015) *The Limits of Critique*, Chicago: University of Chicago Press.
- Ginzburg, C. (1983) “Clues: Morelli, Freud, and Sherlock Holmes”, in Eco and Sebeok, 81–118.
- Irwin, J. (1994) *The Mystery to a Solution: Poe, Borges, and the analytic detective story*, Baltimore: Johns Hopkins University Press.
- Lacan, J. (1988) “Seminar on ‘The Purloined Letter’”, trans. J. Mehlman, in Muller and Richardson, 28–54.
- Muller, J. and Richardson, W. (eds) (1988) *The Purloined Poe: Lacan, Derrida and psychoanalytic reading*, Baltimore: Johns Hopkins University Press.
- Pederson-Krag, C. (1983) “Detective stories and the primal scene”, in G. Most and W. Stowe (eds), *The Poetics of Murder: Detective fiction and literary theory*, New York: Harcourt.
- Porter, P. (1981) *The Pursuit of Crime: Art and ideology in detective fiction*, New Haven, CT: Yale University Press.
- Ricoeur, P. (1970) *Freud and Philosophy. An essay on interpretation*, New Haven, CT: Yale University Press.
- Rycoft, C. (1968) “The analysis of a detective story”, in *Imagination and Reality: Psycho-analytical essays 1951–1961*, London: Hogart, 114–28.
- Sebeok, T. and Umiker-Sebeok, J. (1983) “You know my method: A juxtaposition of Charles S. Pierce and Sherlock Holmes”, in Eco and Sebeok, 11–54.
- Sweeney, S.E. (1990) “Purloined letters: Poe, Doyle, Nabokov”, *Russian Triquarterly*, 24: 213–37.
- Yang, A. (2010) Psychoanalysis and detective fiction: a tale of Freud and criminal storytelling”, *Perspectives in Biology and Medicine*, 53(4): 596–604.
- Žižek, S. (1991) *Looking Awry: An introduction to Jacques Lacan through popular culture*, Cambridge, Mass.: MIT.

PROOF